

Wiltshire Guild

Spinners Weavers and Dyers



Newsletter June 2015



Letter from the Eds.

The year is just half way through and we have had such a lot of activities and learning opportunities at the meetings that it seemed a good idea to celebrate with pictures of the festive bunting that Liz McCarron made for her friend's birthday. This is a perfect way to use up some brightly coloured yarns; the pattern is a free from the [Simply Knitting](#) magazine. In March [Emma Leith](#) inspired us with her enthusiasm for colour in her crochet and mosaic work; at the May meeting we all marvelled the beautifully crafted drop spindles of [Ian Tait](#). The plans for this year's exhibition are well underway and you will find a form on the [Guild website](#) in the heading "Exhibitions Forms" to print off so you can list your entries. There will also be some available at hand-in days where you can pick up your labels too. We have entered the age of social media and have a [Facebook page](#) which is very useful for members to communicate items of interest and ask questions. However, there is nothing more valuable to us all than getting help and advice from members in person at the Guild meetings. The next few months are going to be busy with lots of volunteering and demonstrating opportunities. So we are looking forward to everyone joining in the fun!

Harriette and Julia

A very warm welcome to our new members;
Denise Townhill, Sue Vince. We hope that you
enjoy learning and sharing new skills with us.



HOT WATER in the toilets is now available!

However this must be turned off at the mains after **EVERY** session. See Terri or other committee member for instructions.



Our Annual Guild Exhibition 2015

Venue: United Church Hall,
St Margaret's Street,
Bradford on Avon,
BA15 1DD

The opening times:

Wednesday 19th till Sunday 23rd August, 10a.m. till 4p.m.

The exhibition is an important source of income and publicity for the Guild. Please enter as many items as you can, every little helps and if every member puts one piece in we'll have lots for people to see. Remember that Guild items should be spun, woven or dyed. Patchwork and Knitting group items have separate criteria.

The Hall we are going to use is very large with plenty of light and has a good kitchen.



We will be able to cordon off an area to serve refreshments so donations of cakes would be much appreciated.

We will need a number of stewards to man all these areas.

Please give your name to Helen Haysom if you can help (even half a day is a help).

Please could you also card up and bring some rolags for use for demonstrating.

Parking is available at the station car park or free on Southway Park, a little walk away.

There will be advertising material for general distribution – please take some and display it.

Items for the Exhibition

Items designated for the Sales Table must be £15.00 or under and there is no hanging fee for these goods.

For items over £15.00 to £50.00, display or sale there is a charge of 50p per item.

Above £50.00 and up to £100.00 the fee is £1.00 per item.

All items above £100 are charged at £2.00 each.

The guild will then take 10% on all Sales Table goods sold and 15% on all other items sold.

How to enter

The days for handing in your work:

Knitting Group: Wednesday 15th July

General Guild Members: Saturday 18th July and

Patchworkers and **Final hand-in:** Wednesday 22nd July.

We have three categories of labels for your use (Guild, Patchwork and Knitters), which will hopefully be available from the June Guild Day. We would prefer these to be used for a professional appearance to the display.

There will be 2 labels for each piece of work: one for your name and price, the other for details of the work and any other information you wish to add.

There are two forms which will be available (also on the website) at The Textile Studio for your entries: one for the Sales Table and one for Exhibition. Please complete these and hand them in with your items.



Raffle for Guild members only

There will be a raffle to be drawn on the first Guild Day following the exhibition. **Please** donate prizes and/or to buy tickets: contact Lyn Pybus.

American Museum Sewing Bee

On Tuesday 14th April a group of needlewomen from the Guild took part in a [Sewing Bee](#) at the American Museum.



The museum is open from 1-5pm and invites different local groups to come along for free, with free parking and 10% staff discount in the café so that they can interact with paying visitors as well enjoy the museum.

Val, Sue Dimbylow, Terri, Beryl, Colleen and Helen, all members of the Patchwork Group, went along, taking their own projects to work on during the afternoon as well as a small display of items they had made. Beryl said they had a great time, arriving about noon to get their bearings and taking turns to have lunch on the terrace with beautiful views across the valley and visit the current exhibition "[Hatched, Matched and Dispatched](#)" running till 1st November 2105. Lots of visitors spoke to them and they met several potential Guild members. As they were in the Quilt room, they were also able to take the opportunity to really examine all the displayed quilts and analyse how they were constructed. A visit to see the quilts is always very inspiring for future projects.

There is an amazing, working, fabric clock, made for a Quilting Competition, on display at the moment which caused a lot of comment. Val kindly sent us some photos.

If anyone would like to be involved on another occasion please let Val Laverick know.

Harriette.

New Venue for National Exhibition in 2016

The national Association has announced a revised venue for the National Exhibition next year. This will be held at [Killerton](#) in Devon, EX5 3LE. It sounds a good venue, with lots to do. It will be worth a visit this year and next year you might like to help steward there as well.



A glorious landscape garden surrounded by parkland, fine 18th-century house with renowned historical fashion collection.

Would you give away your family home for your political beliefs? [Sir Richard Acland](#) did just this with his Devon countryside estate. At 2,590 hectares (6,400 acres) it is one of the largest the National Trust properties (it includes 20 farms and 200-plus cottages).

This year's fashion exhibition

The F-word

The changing language of fashion' explores how revolutionary innovations in fabric, cut and fastenings have changed the shape of fashion for ever.



Enjoy a family day out and see the beautiful garden full of colour all year round - with rhododendrons, magnolias and rare trees surrounded by rolling Devon countryside.

Fairisle Knitting Workshop, March 2015



On a miserable Sunday afternoon in March, 8 of us arrived in Steeple Ashton for an afternoon's knitting Fair Isle with Mary Henderson. Mary lives in Frome, works at the Central Library in the Bath and spends most of her waking hours, when not working, knitting and designing traditional Fair Isle patterns and garments. She came dressed almost head to toe in Fair Isle, accompanied by a selection of her knitting, wrist-warmers, tams, waistcoats and cushions. What we thought was going to be a relaxing afternoon of knitting and chatting turned out to be anything but. Mary had stipulated that this was not for the knitting novice so we were all experienced knitters, with some knowledge of Fair Isle. It wasn't long before a bewildering jumble of fingers, needles and yarn convinced us all that we were the most inept knitters on the planet. Mary was determined that we were all going to learn the 2 stranded cast on and 2 handed Fair Isle knitting techniques and, by the end of the afternoon, during which you could have heard a pin drop as we concentrated on the task in hand, we had all grasped the basics. Much homework is now needed to perfect these new skills.

Incidentally traditional Fair Isle only uses 2 colours on one row and there is a basic palette of 5 colours.

Whilst knitting is no longer taught as a compulsory subject in Shetland's schools there is still a strong tradition of knitting and textiles and every year there is a 'Wool Week' which Mary attends as a visiting tutor. She also contributes to "*The Knitter*" magazine and during the summer, she will be taking part in various festivals and workshops in Frome: opening her home to interested craftspeople, so keep your eyes open, you will not be disappointed. She is an excellent speaker and hands-on tutor with other knitting related subjects to demonstrate. I hope we shall be able to invite her back in the future.

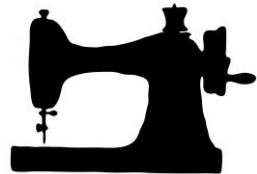


Margaret Moore.

Patchwork Group

Beryl tells me that they are currently working on a "Challenge" to depict *Special Occasions* in a 12 inch square. Look out for these at our exhibition and later at the Guild itself.

Harriette



Looking at the links in the newsletter.

If you are reading the paper version of this newsletter and are curious to find out why some words are underlined, pop to your local library: you can book free sessions on a computer at any local library in Wiltshire.



Someone will show you how to click on the links to open up other sites which you may find interesting.

Possibility of a dressmaking group

Hello Everyone,

For some time now we have been thinking of setting up a dressmaking group and wonder how much interest there would be?

It would be for all abilities, sewing together, learning with each other, sharing knowledge and occasionally with someone outside the group for the skills we do not have.

Our initial thoughts are perhaps once a month, possibly a Saturday all day, so that we include weavers, dyers and people who work during the week.

If there are enough people interested we were thinking of starting in September.

If you are interested, can provide expertise, or have any thoughts please contact

Colleen crussell@btinternet.com

Or,

Beryl badgersberyl@btinternet.com

Thank You.

Beryl and Colleen



Indigo dyeing



Here is Auli at the May Guild meeting helping Flo with the indigo dyeing workshop. There is always something magical about dyeing with indigo. If you missed the excitement, then take a look at this video by [Carrie Sundra of Alpenglow Yarn](#) as she explains in easy terms why the science behind dyeing with indigo works.

Thank you Auli and Flo! The results of your efforts were really impressive.

A new web site: Anne Lander's notes



Some time ago it was suggested that it would be a great resource for the Guild and anyone else, if Anne's notes were available on line. She has files of notes covering all aspects of weaving, spinning and dyeing which she has created over many years.

Dawn scanned them all onto a disc and I have created a new web site and put them all on line. They are photos of her hand written notes which are on the page as

thumbnails, so it's probably better to read them on a device where you can enlarge the page. You can look up everything from sorting fleece, looking after your wheel, spinning all types of natural fibre, weaving with hand spun wool and linen to natural dyeing.

The web site is called Spinning, Weaving and Dyeing with Anne Lander. The link is: [Spinning Weaving and Dyeing with Anne Lander](#)

Thanks to Anne for loaning us her notes and for her dedication to textile education.

Lesley

*Eds. A huge **Thank you** goes to Dawn and Lesley for completing this mammoth task. The notes will be a valuable resource for years to come.*

Handy Hint from Lyn Pybus



If you find your sewing kit has a rusty pins or needles. Do not throw them away. Keep an emery board handy and a quick rub will make them as new.

Anne Lander's poem was written as a way of introducing herself to a group. I think we begin to get a good picture of her:

Me and my Skirts

My skirts are all very full and, yes, they are all made of wool.
Some are blue, some pink and red and green
And below my short coat they can be seen.
Some are thick for the cold winter days
And some are light and bright in the own particular ways
And at the last count they numbered thirty-three: all of them made by me!

The pattern was always just the same
It lives in a brown paper bag and was used again and again.
The waistband is elastic, a comfort to wear
It expands and contracts with room to spare
And with slits at the side where no-one can see
You can tell that it's just right for me.

Thirty-three is quite a large number
And the only problem is which one to wear
So how do I choose when I'm led to despair?
There are tops and woollies abounding
No wonder it takes me a long time to dress
With the clothes piled high and in such a mess.

Not shoes: there's no problem
As there's only one I can wear:
Well, ... a pair.
And no trousers whatever to be found!

Anne tells me that not one of the skirts are made of fabric that she has woven or spun (she saves that for curtains, rugs and so on ...) and she is actually only referring to her WINTER skirts here ... she has a whole lot more for summer!
Harriette

Sock Tricks

At a recent Guild Day several of us were admiring each other's abilities. I have been trying to teach myself to knit socks without looking at instructions and have found a couple of really useful things which I was asked to share:

[Shoe size converter](#) with measurements in inches and centimetres as well as the sizing for lots of different countries: UK, US, Europe, Japan, Australia and Mexico. I have printed off a copy and use it for knitting socks for any of the adult family. This is for adults as I don't bother to knit socks for children: they grow out of them or lose them!

[Turkish Toe Up Cast On](#): Another very useful tip is to knit from the toe up so that I can carry on knitting till I actually run out of wool, rather than guessing what length I need and hoping when I start at the top and knit down. It is basically wrapping round two needles for half the amount of stitches you want to start with, then knitting them off one of the two needles, then turning and knitting them off the other. This way you create a joined up pocket and can then increase at each edge to create the toe taper for the sock. This is also useful for bags or mittens as a means of starting for circular knitting.

Paula Oliver has a very natty way of knitting toe up socks and putting a waste yarn for the heel turn, then going back to work the heels when the socks are cast off. This is called an [afterthought heel](#), or, depression heel as, when the heel wears out, it can easily be replaced to save money. This, no doubt, makes the knitter much happier as well. Paula has lots of tips for knitting socks and recommends; [Judy's Magic Cast on](#), a toe up method saving the requirement for grafting, [Heidi Bear's blog](#), which is full of tips and hints and [Jeny's Stretchy cast off](#), this method makes the cuff more comfortable.

The internet is full of [sites](#) with illustrations and videos to help. Click on any of the underlined phrases in this article and you will be taken off to a wondrous world of fantastic advice. If you are reading the paper version then just ask at a guild meeting.

If anyone else has some other good tips, please share them with us!

Harriette and Julia.

Willow Weaving Workshop - 21st March 2015

Angela Morley

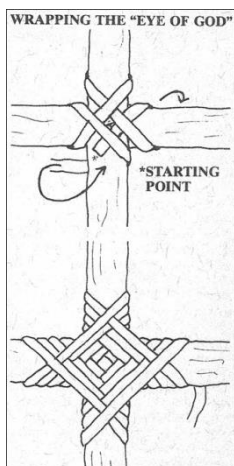
Ten of us gathered to make baskets, most of us for the first time. We needed only to bring secateurs though Angela also used needle nosed secateurs and grips for some of the fiddlier bits.

Angela explained that we were using fine willow, which shrinks less than large on drying. If de-barked it only needs soaking for about half an hour but can dry out in ten minutes. For baskets for outdoors then use willow with its bark still on. You can also use hazel (harder), dogwood which is less bendy than willow but can make some good colour effects, or even Old Man's Beard. Fresh willow is a bit too whippy so it is best to leave it for about three weeks when it will become more pliable. She explained that willow needs to be soaked for about 5-6 days or possibly 4-5 in summer depending on thickness to make it flexible after it has been cut and stored.

Suppliers she mentioned are [Musgrove Willows](#) 01278 699162 but there are several others as well.

I'd never made a basket before so found the process very interesting. She told us to trim and hold to catch all the bits and wear glasses or goggles to protect eyes from flying bits!

To make a basket



Make two rings of hazel. Position the handle on the outside and knot over the joints lashing them together. The square lashing is a "God's Eye" and using de-barked willow for this means it grips well.

In the main, if you finish weaving with a fat end then start with a fat end or with thin then start thin. Keep the joints on the inside. Put in a rib to create the rim then bend the weaving carefully over this. Start with 4 ribs then add additional ones rather like spokes.

Helen made a sort of leaf basket – start with 2 ribs, bind ends, weave ends secure then added ribs.



We used different colours of willow, including salix purpurea “Dicky Meadows” – golden colour and black willow: Noire de Villaine (I think) which smelled wonderful.

I had great fun. My hands held up very well and I enjoyed using the natural materials to create something useful. I’m now using my basket for current wool projects and keep sniffing it as the black willow stills smells wonderful. If I get the chance I’d love to do another workshop and learn to control my weaving a bit better.

Oh, I’m keenly growing more willow, dogwood and hazel and looking forward to autumn, pruning and weaving more ... after a good soaking!

Harriette.

www.wildgardens.co.uk
angela@windgardens.co.uk
01749 830205

This is Hannah Minty’s rather beautiful basket.



Basket Weaving with Angela Morley

I've wanted to take a Willow Weaving Workshop for ages, so when Kathy's email arrived describing Angela Morley's course my reply to book my place was sent off pretty quickly! I had in mind all those lovely neat projects that you see on posters and on the internet, and then I saw I could maybe make a chicken, so I was happily planning chicken families of willow to complement the real ones that scratch around the field. Reality was of course just a little different.....

During the booking stage, Angela said that we all needed to make the same, and once we came to start constructing our small baskets on the day, it was very clear why that was; the chickens would have to wait.



We were greeted by neat lines of crossed sticks on one of the weaving tables, while another had two rows of willow circles laid in pairs. Bundles of different coloured willows, dogwoods and other thin natural weaving materials were piled up at the end of the studio. Angela introduced herself and the materials; these were just some of the 300 hundred different types of willow, yellow and green and brown, and together with the red dogwood and other trees and bushes that I have forgotten the names of, they could be used dried and soaked, or undried to provide structure and colour in the finished articles. Thin willow, ivy, and other types of creeper can be used for tying together instead of wire.



We started by practising to tie a simple cross with the two pieces of spilt dogwood using a square knot and some buff willow. Those of the group who'd been in the Brownies it may have been a bit more straight forward than it was for others, I just found it was yet another activity that would be a lot easier if I had 3 hands!! Once we'd got the two sticks to stay together Angela showed us how we would use the two hoops, tied together in two places with a square knot (funny, I thought that was going to come up again!), to create the shape and frame for the basket. If you think tying two sticks together is difficult, just try two circles to be held at right angles! It was also important to have the handle/base around the outside of the rim to provide strength to the basket.

Now we could start actually weaving; starting at one square knot, start weaving until there was enough structure to be able to poke in a couple of ribs to start constructing the actual basket shape then do the same from the other side. When the ribs went in and we started weaving around those as well the whole shape of the basket was becoming more apparent. Now was the time to start playing with different coloured willows and dogwoods to make strips of splashes of colour. Each basket was finished off with any loose ends being woven in or cut off and a little knot on the handle.

When we put our baskets together it was amazing to see that from identical beginnings of the two circular hoops, every single basket was a completely unique size and shape. Mine is more melon shaped than circular, but looks reasonable neat and it is usable as a basket, which after all, was the aim of the exercise.

It was only later driving home that I suddenly realised that the tips of my fingers were a little sore from bending the willow over the rim of the basket, but that wore off after a day or two, and I was really pleased with my days willow weaving.

Jackie Ann Cook



Bristol Wool Fair 2015

I am sure we are all looking forward to The Bristol Wool Fair this September. Sarah from *The Spinning Weal* in Clevedon organised this new event in 2014 – here is the news from the [Facebook](#) page.

The [pattern](#) for the bunting jumper to be knitted or crocheted is now available. (Just

control and click on the word pattern).

“We plan to build on the success of our first Bristol Wool Fair by holding the Fair again in 2015. The dates will be 11th to 13th September. We are moving to a new venue, at **Washing Pool Farm near Cribbs Causeway**. The site is set in an old livestock market, in good, accessible, weatherproof barns overlooking open countryside. There will be free parking, level surfaces for wheelchairs and prams, and lots of space for our new, bigger, better, woollier Bristol Wool Fair.

Our new venue will see us supporting Bristol's Green Capital initiative by reducing our carbon footprint. We will not need to bring in fencing, marquees, trackway etc. It will also reduce our costs, and allow us to reduce ticket prices, which is good news for everyone. We will keep to our central vision of the Bristol Wool Fair, celebrating the renewable fibres, traditional skills and environmental benefits associated with wool.

We aim to look at the history of wool crafts in 2015, with plans to showcase Viking and other wool craft skills from the past. Our ancestors were extraordinarily resourceful and creative. They began the processes which evolved to precipitate The Industrial Revolution. Wool and woollen cloth was at the forefront of the dynamic growth of the factory system, and paved the way for the world we live in now. Come and discover how wool shaped the city, the surrounding countryside, and the nearby Cotswolds.

There will be more workshops and skills tuition, more to see and do, more to take part in. Planning meetings are taking place every week now. We will be posting details of our plans as they unfold. Follow us on the website, on twitter, on Facebook and on Ravelry. Watch for news, or contact us with your ideas and constructive suggestions.

This year will see evening events taking place at The Wool Fair. The Wool Work Social will invite you to bring your current project and work on it in the company of other Wool Fair enthusiasts. It will be a chance to share ideas, look at what people are making, network and make friends, chat over a drink, and enjoy a good yarn!

The Harvest Supper will offer locally sourced food and musical entertainment, in the spirit of the traditional harvest home, celebrating nature's bounty and our relationship with the cycle of the seasons. More details of both evening events will be posted soon. Please note, tickets for the evening events will be available in addition to the day and weekend tickets.

2015 sees Bristol celebrating Green Capital of Europe status. It is the Chinese Year of the Sheep. It will see the city wide [Shaun the Sheep](#) art project taking place. And 2015 will see the Bristol Wool Fair return with all the stuff you loved from 2014, and lots of new things too. Remember we are at a new venue, come and see us at Washing Pool Farm.

Join the Bristol Wool Fair flock, and we will see you in September!"
Bristol Wool Fair: 11-13 September, needing four people each day for 10-6pm free parking anyway and free entrance (normally £8) if they volunteer.

Please let Margaret Moore know if you can volunteer (free entry!) at this event and we need plenty of support to make it a success for us all.

**Tapestry Weaving Course with Sandie Roche
October 24th & 31st 2015**

I hope to start collecting deposits at the next Guild meeting (June) and finalising the lists.

Remember, the cost of £95 includes two days tuition, a small frame to keep and free yarns.

The deposit will be £30 and secures your place!

Jackie Pohnert



CALNE HERITAGE CENTRE

Summer Exhibition 2015

The Mills on the Marden

Calne's Woollen Cloth Industry and the subsequent history of the mills.

29th July to 27th of September at [Calne Heritage Centre](#).

Heritage Centre opening hours;

Wednesday - Saturday 10.00a.m. - 4.00p.m.

Sunday 2.00p.m. - 4.00p.m.

Spinning and weaving demonstrations by members of the

Wiltshire Guild of Spinners, Weavers & Dyers

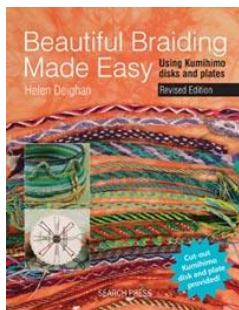
31st July & 1st August

11th & 12th September

From 11.00a.m. - 3.00 p.m.

Please speak to Jackie Pohnert if you would like to volunteer to demonstrate.

Introduction to Kumihimo Braiding with Jenny Smart

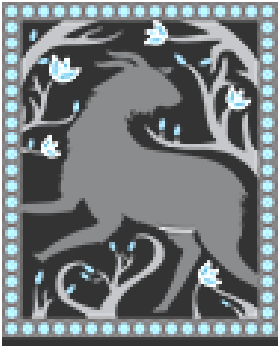


Jenny shared her enthusiasm for making rather beautiful braids at the March Guild meeting. She brought her collection of Maradi, bobbins, weights, warping posts, chop sticks and braiding rings. Everyone who wanted to try out this fascinating craft was able to have a go. There are many books available for further study but Jenny particularly recommended *Beautiful Braiding Made Easy* by Helen Deighan which is now available in a new edition and *Beginner's Guide to Braiding* by Jacqui

Carey who taught Jenny when she started braiding 15 years ago.

Kits and equipment for braiding can be bought fairly widely, but try Shirley Berlin's website [Berlin Braids](#) for ideas and further information. Shirley will be at the Knitting and Stitching Shows in London and Harrogate this autumn running Braidmaker's Workshops. In the meantime, next time you see one of Jenny's beautiful beaded necklaces, please take a moment to marvel at the skill and patience involved !

Julia.



Qaria Cashmere – Challenge!

Qaria Cashmere is a social enterprise using Afghan cashmere enabling local women to learn skills, gain an income and create a business organically giving all the people they work with a sense of the commercial realities of life. This will help free them from the dependency of charity and international aid.

James Blewett has a home in Trowbridge and contacted the Guild earlier this year to ask if we'd like to collaborate in this project. He is an accountant who has, over the last 13 years, been working in various countries analysing businesses looking at their potential after political change: Iraq, Somalia, Bangladesh, Nigeria as well as Afghanistan where he first went in 2002 and has lived and worked in Kabul over 8-9 years.

He is a partner in Qaria Cashmere, along with Hermione Youngs (who has lived in Kabul for many years), Kerry Jane Wilson (who runs Zardozi, a handicrafts training workshop and market) and Ahmed Seyer (a local businessman). Together they have worked with *Cashmere Fibres International*, based in Bradford, to develop Afghan cashmere. In 2011 CFI took over an old Russian factory in Herat, importing brand new fibre processing machinery and they now clean and produce cashmere fibre there for export. Previously the 3000 metric tonnes of cashmere produced in Afghanistan were exported to Europe and China and processed abroad producing only about 1000 tonnes of usable fibre.

Some of the cleaned cashmere fibre is now transported along the mountainous "Afghan Ring Road" from Herat on the roof of a lorry taking several hours to reach Kabul. Here Amanda Hannaford, well known hand spinner and dyer living in Cornwall, went earlier this year to teach the local spinners to spin the cashmere on imported **Bliss wheels**, using hand carders and the long draw process.

[Bliss wheels](#) have a good range of ratios, are simple to maintain and sturdy enough for prolonged use.



She described her two weeks there to me in a long phone call recently. She had spent some time before going sampling the cashmere, blending it with wool, cotton and tussah silk, dyeing it and creating a shade card.

Amanda realised that the women would need hand carders to create the rolags they would need to spin long draw. James ordered some carder cloth from [Wingham](#) wools and this caused the only hitch in their journey to Kabul. The customs officers at the airport didn't recognise the barbed fabric in the X-ray machine and were suspicious. However they were eventually allowed through and the local carpenters in Kabul copied Amanda's carders and made 20 pairs for the group of women she was to train.

Amanda was daunted the first morning when all the women had their faces covered, sat quietly round the edges of the room and looked very serious. She demonstrated what she was to teach them and worried at the end of the day that this might be harder than she realised. The second day they were quite different: happy, faces revealed with their cloths pinned to the tops of their heads, keen to learn and delighted to have their photos taken. Eventually, all but one woman achieved the long draw technique but she was guaranteed work in the local carpet factory and came back for the final day's party where Amanda had lots of hugs and thanks for all she'd done.



The women are now spinning beautiful cashmere yarn, which is for sale alongside the fibre through the Qaria website.

Cashmere Challenge

What James would like from us is ideas for items the women can make which can then be sold. I have agreed to bulk buy fibre for the Guild and have already got orders for 1300g so that people can try sampling it and create items for patterns to pass on. James would like to make a Cashmere Challenge to Guild members and is offering a special Afghan prize for the best item.

So, if you'd like to see pictures of the work and try spinning some cashmere or knitting or crocheting the yarn have a look at the [Qaria website](#)

I have a lot more information but we have a lot in this newsletter and I will give an update in the next one. If you have any questions do please contact me.

If you'd like to order less than 1kg of fibre or yarn but want to benefit from a bulk discount then please let me know and I'll amalgamate the orders so as to get the cheaper bulk price. I may then have to post them to you but hope to deliver to the Guild if that is convenient and keep costs down.

You can send your patterns and photos to: hdottridge@hotmail.com

Harriette

Tel: 01761 490445





Rainbow Dyeing on greasy fleece

Whilst Auli and Flo were demonstrating indigo dyeing at the May guild meeting Jean was busy in studio 4 demonstrating how to dye greasy fleece with commercial dyes. The advantage of dyeing greasy fleece is that you are washing and dyeing the fleece in the same time, thus saving time, water and fuel. Please note though that the fleece should be greasy not mucky! Jean used Easidyes from Kemtex and Gaywool dyes from [The Threshing Barn](#).

Jean's instructions are as follows;

Safety first! Cover the work surface, wear an apron, rubber gloves and mask. Keep all dyeing equipment and raw fleece separate from food preparation.

1. Fill a saucepan one third full of cold or tepid water.
2. Add ¼ pint white vinegar.
3. Add washing up liquid - squirting to the count of three.
4. Put the fleece in the dyebath tips down. Press gently to submerge.
5. Check the water does not come above the fleece level and adjust.
6. Sprinkle on the dye crystals in a random fashion.
7. Cover the pot with tin foil (make holes in the foil for steam to escape).
8. Place on a low heat for 40 minutes (about 40°C) (Do not boil).
9. Remove fleece from the dyebath. Rinse several times taking care not to shock the fleece with a change in the temperature of the water. Add Stergene or similar woolwash after a few changes of water. Then rinse again.
10. Leave the coloured fleece (opened out) on towel to dry or place in a net bag and spin first. Leave to dry, turning several times.

Jean was keen to point out that, with care, dyeing fleece can be done without getting messy, so she wore white trousers. They were still white at the end of the session! Thank you Jean the results were really nice and I am sure that many of us will attempt to dye by this method with confidence now.

Harriette's tip – watch out for a cheap salad spinner in your local supermarket or charity shop – great for spin drying fleece!

Poet's Corner

Beware the Burr

A Burr is quite a common seed
That looks just like a centipede
When, in the combing, it uncoils
And spreads itself among your noils.

When you observe them first no doubt
You do your best to pick them out;
But in the end you'll find it wiser
To send them to the carboniser.

For, if they're woven in a shirt
Men scratch themselves until they hurt;
And if girls get them in their undies
They mustn't go to church on Sundays,
For, when they're kneeling down in prayer
They shouldn't scratch themselves and swear.

Candace Crocket

The Complete Spinning Book (1977)

[Candace Crocket](#) has taught at San Francisco State University's Art Department since 1974. She has published two books both published by Interweave Press. *The Complete Spinning Book* (1977) and *Card Weaving* (1991). More recently she has studied the technique known as [Kuba](#) which originates from Zaire.

She says "*I am drawn to and fascinated by all aspects of textiles. I have learned about history, other cultures, design, and myself, by studying and working with textiles. The processes of spinning, dyeing and weaving continue to bring me joy and satisfaction. I believe the fiber field has many facets, is ancient, and is anchored to our most intimate life.*"





Alison's Poncho Pattern.

The inspiration for this poncho came through a trip to Iceland (not the food store!) I had purchased a bag of ready prepared, natural coloured fleece. I was assured it was an Icelandic sheep but the breed is unknown. I spun it and plied it and measured it with my niddy-noddy. I knew I wouldn't have enough yarn for anything with sleeves but a poncho pattern caught my eye in a magazine. After many fruitless hours, I couldn't get the pattern to work so

I made up my own. I still didn't have enough yarn so I did the edges in Welsh Black Lamb's wool. The collar tended to curl inwards so I slip stitched it down and finished off with a row of buttons.

All sizes, measurements and yardages are approximate.

Fits 34 – 36" bust

6 ½ mm needles + cable needle

Chunky weight yarn 400gms or 1000m

Abbreviations

C8B –slip next 4 sts on to cable needle and hold at back, k4 and then k4 sts from cable needle.

Instructions

Cast on 80 st

Row 1 – k8,p4,k8,p4,k2,p4,k2,p4,k8,p4,k2,p4,k2,p4,k8,p4,k8

Row 2 – p8,k4,p8,k4,p2,k4,p2,k4,p8,k4,p2,k4,p2,k4,p8,k4,p8

Repeat rows 1 and 2

Row 5 – k8,p4,C8B, p4,k2,p4,k2,p4,C8B,p4,k2,p4,k2,p4,C8B,p4,k8

Row 6 – as row 2

Row 7 – as row 1

Row 8 – as row 2

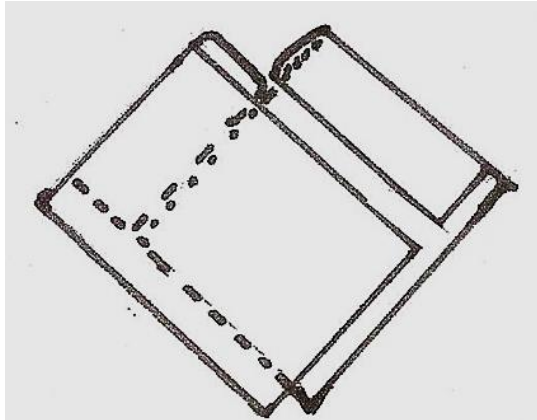
Theses 8 rows form the pattern. Knit pattern till work measures 80cms.

Cast off in pattern.

Make 2 of these.

To make up.

Block if preferred. Join cast on edge of second piece to side edge of first piece and cast off edge of first piece to side edge of second piece as shown.



Eds. You may have spotted Alison at guild meetings modelling this very useful garment. Alison, you were not alone in finding the pattern in the magazine unworkable! I think I know the one you mean and so many people had posted remarks on the web to say they could not fathom it out. Well done for rewriting it.

Eppe's Polpette

Meatballs

500g Minced chicken
3 slices fresh white breadcrumbs
2 egg yolks
1/2tsp Allspice or garam masala or 3
cardamom pods
1/4tsp mace or nutmeg
3 cloves of garlic finely chopped
1/4tsp cayenne or a couple of chilli peppers to taste
Salt and pepper



Sauce

500ml chicken stock (I use stockpot and dilute accordingly)
2 cans coconut milk
1 inch piece of ginger finely chopped
2 lengths lemon grass finely chopped
Parsley, chopped spinach, chives or other green herb/leaves to taste
Salt and pepper

Method

Mix meatball ingredients together.
Combine sauce ingredients and heat together.
Drop teaspoonfuls of meatball mixture into simmering sauce and cook for about 20-30 minutes.
Serve with rice, colourful vegetables such as red or orange peppers and a green leaf vegetable.

This recipe came from my visit to Pietrasanta where my daughter was doing a marble carving residency last year. [Eppe de Haan](#) is one of the other sculptors with whom we all shared a meal or two. He grows his own lemongrass there and produced this delicious meal.

Harriette

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